

# In Tune

## *Words on Music*

**March-April, 1994**

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Volume IV    Number 4

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Department of Music  
University of Alberta



## Message from the Chair

I confess that my last column was a somewhat gloomy one. With the University's restructuring document coming in a few days and a provincial budget still to be announced, and 19.7% cuts to Advanced Education confirmed, I suppose there is no reason why this month's column shouldn't be just as gloomy. But a number of things have happened in the past few months to brighten our spirits and encourage us in what we are doing.

Last column I mentioned a series of student ensemble concerts I was planning to attend. They turned out to be of such uniformly excellent quality that I had Chris Helman, our electronics technician, make up a sampler tape to send out to various University dignitaries, whose notes suggest that they enjoyed the performances as well. The high standards reflect the hard work and dedication of the ensemble directors and their students, of course, but also result from the fact that our BMus student body has grown from 85 to 105 students this year and that improvements have been made to admission requirements for the BEd program. These are all encouraging and satisfying developments.

This has also been a rich and satisfying year for students interested in working with visiting artists. Singers had a chance to sing for Emma Kirkby in the fall and Edith Wiens in January, pianists have had several opportunities over

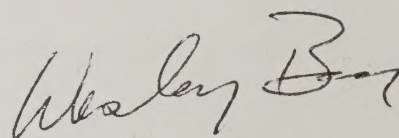
the past few months to have their work scrutinized by touring professionals, and in other areas the saxophonists had a very successful meeting with John Sampen of Bowling Green University, the oboists with Lawrence Cherney, and trumpet students with Jens Lindemann and Alan Gilliland.

You might ask why a twenty-minute encounter with a musician in a three-hour session, after which that person leaves town, perhaps never to come back, can be useful to an aspiring musician. I couldn't attend all of the masterclasses, but I did sit in on the afternoons in which Edith Wiens, on campus thanks to the TriBACH Artist in Residence Endowment Fund, worked with singers while her accompanist, Rudolf Jansen, coached the pianists.

At least two students told me afterwards that they had contemplated quitting after the experience, not because it was unpleasant, but because the artistry exemplified by these two musicians seemed for a moment almost unattainable. But they are still walking the halls, having overcome that initial reaction and now practising harder than ever, with a clearer idea of where they are heading. And the subsequent recital in Convocation Hall was, according to most people I have talked to, one of those rare experiences when the spirits of both artists and audience soar in a way that provides inspiration and

encouragement for the daily routines that inevitably follow.

So we continue to take satisfaction in the accomplishments of our faculty members and their students and to be grateful for the help of our many friends who support us through volunteer efforts, donations, and attendance at concerts. We look forward to meeting the needs of our students through the development of new programs, like the five-year combined degree in music and education that we have been working on for the past two years and that we hope will make its way through the approval process very soon. And we are confident that music, the fine arts, and the humanities will continue to be seen as an essential part of a good education and a wholesome society.



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# — Fordyce Pier —

Recently, we were playing a brass quintet “gig” with Fordyce (Duke) Pier, when we realized that all the members of the quintet had at some point been students of his. Duke was surprised and a little touched when we pointed this out to him. It struck us that Duke was partly responsible for the high quality of playing and level of professionalism evident in the group. Afterwards, we decided it was a good idea to write about the profound effects that Duke has had on the musical community in Edmonton and throughout Alberta.

Fordyce Pier was born in Chicago, but was raised in Albuquerque, New Mexico, from the age of nine. He received a Bachelor of Fine Arts degree from the University of New Mexico. His studies in

music continued at Yale, where he earned his Master’s, completing his education with a Doctoral degree from Boston University. Duke studied trumpet with James Whitlow, Robert Nagel, Armando Ghitalla, and Roger Voisin. He was particularly inspired by two summers in the orchestral program at the Aspen Summer Music School. There, he was exposed to faculty members of the Juilliard School and composer Darius Milhaud.

Duke Pier came to the University of Alberta in 1973, answering an ad that asked for a “horn or trumpet player who could do bands”. Duke has created an atmosphere in the music department that has grown beyond this job description. In larger music departments, there is often one person who

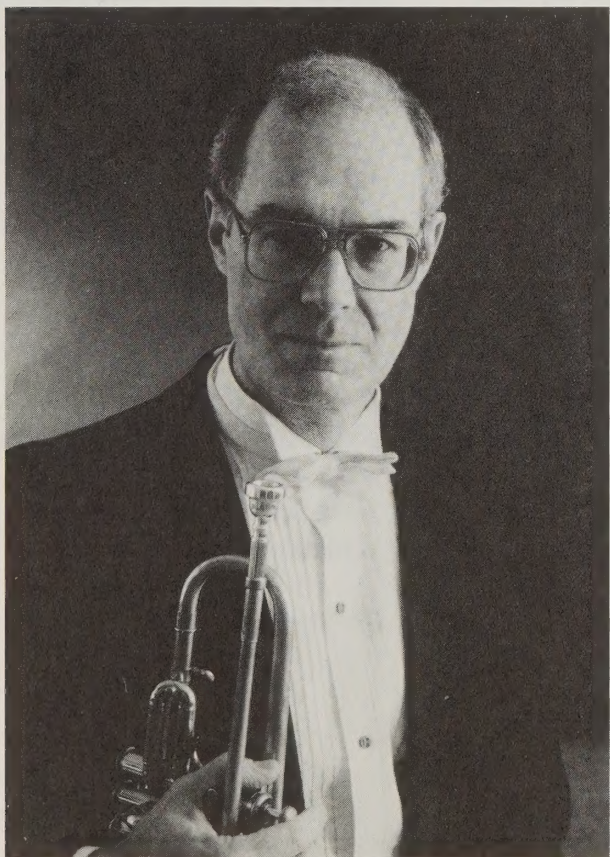
conducts bands and one that teaches trumpet. Although he wishes that he had more time to spend on each of these areas, Duke feels very fortunate to have had the opportunity to pursue two of the things he loves most in music.

Duke has many responsibilities inside and outside the music department. He conducts the University of

Alberta Wind Ensemble as well as the Symphonic Winds while Malcolm Forsyth has been on sabbatical. Duke also teaches conducting, brass techniques and chamber music. This month, he has arranged for distinguished American conductor Eugene Corporon to visit the music department. Duke teaches all trumpet students at the University, and has given recitals every year of the twenty that he has been here. He is a valuable friend and advisor to many students within the department.

These activities constitute only a small part of his workload. Since the majority of the music students come from high school music programs, it is essential that Duke keep close ties with them. He achieves this partly by adjudicating at music festivals. In 1992-93, Duke heard an astounding 250 high school and junior high bands. Duke also appears as a guest conductor and trumpet clinician. On average, Duke will see 1,000 high school and junior high music students through his adjudications and clinics. Other activities include his appearance as a Yamaha clinician and as a member of the Board of the Alberta Band Association for eight years, including two as President.

Duke is in demand as a clinician throughout the prairie provinces, as well as into the USA. He sees these trips as an excellent opportunity to promote the University of Alberta and to recruit students to the music department.



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## Pier Profile continued

Another pet project of Duke's is the Northern Alberta Honor Band, which he organizes and conducts. This yearly event brings together talented high school players from Northern Alberta. This is a valuable learning experience for students, as it allows them to meet other high school students from Alberta. Players also have the rare opportunity to rehearse with a guest conductor, and to play challenging music to which they might not otherwise have access.

These responsibilities are enough to fill anybody's day, but Duke continues to be an active performer as well. He was an extra in the Edmonton Symphony Orchestra for ten years and now freelances throughout Alberta. These additional activities help to keep Duke in close contact with the professional players in Alberta. Some other performing highlights have been sabbaticals to Germany and France. Also in 1990 Duke made a guest appearance as soloist with the Sapporo Symphony in Japan.

Distinguished graduates from the department are another

testament to Duke's influence on the musical community. He has influenced Edmonton musicians Chris Taylor, Gerry Onciul and John McCormick, who are all members of the ESO. Teachers Robin Speers, Murray Smith and Jodie Missal have gone on to have a profound influence on the public school system.

Over the past twenty years, Duke has seen many changes in the music department. Although the size of the faculty has not changed, he points out that the academic side of the department has become much stronger. Because students coming out of high school have more educational options, Duke feels that recruiting has become a much larger part of his job. In the future, Duke would like to see the department include the areas of improvisation, MIDI technology, music business, and entrepreneurial approaches to marketing and presenting performance ensembles. Because it is such an important resource for all Albertans, Duke remains optimistic that the department will continue to thrive in times of fiscal restraint.

Duke has worked tirelessly to improve the wind department and his work is reflected in the fine graduates and current students of the University music program.

Submitted by Allan and Krista Gilliland

Fordyce Pier conducting the Symphonic Wind Ensemble



## Kilburn Encounters Series a Success

The Department of Music would like to express its sincere appreciation to all participants of the 1993-94 Kilburn Encounters Concert Series for making this season such a musical success. Plans for the 1994-95 series will begin in April. Any suggestions for next season, or comments on this year's season, should be directed before April 1 to William Street, Department of Music.

### 1993-94 Kilburn Encounters Participants:

Helmut Brauss, piano  
Cheryl Cartmell, publicity  
Lawrence Cherney, English horn & oboe  
Stella Chooi, administration  
Jonathan Craig, viola  
Malcolm Forsyth, artistic director  
Chris Helman, technician  
Joowan Kim, violoncello  
Peter Jancewicz, program notes  
Richard Lalli, baritone  
Stéphane Lemelin, piano  
Norman Nelson, violin  
Dianne New, violin  
Debra Ollikkala, voice  
Tanya Prochazka, cello  
Marijke Roos, piano  
Janet Scott-Hoyt, piano  
William Street, saxophone & artistic director  
Shelley Younge, flute & piccolo



# TriBACH Artistry-in-Evidence!

In retrospect the 1994 TriBACH week resembled a visit from a rare and distant comet: a period of long anticipation (almost two years) calculating its trajectory, plotting its progress ....and then suddenly it was here. For a week it blazed and then, just as suddenly, it vanished. While it was here, we enjoyed some of the most celestial music-making from two very down-to-earth artists, soprano Edith Wiens and pianist Rudolf Jansen. Whether on the concert stage or in the informal surroundings of two very well attended master classes, they set the highest professional standards of musicianship and empathy. The opening night concert at the Jubilee Auditorium was attended by representatives of the TriBACH Board, donors, friends and faculty of the Department, sitting together *en bloc*; the reception afterwards saw many of the orchestra members mingling with other guests. The two master classes were memorable, both for singers and pianists. The final recital in Convocation Hall, according to the Edmonton Chamber Music Society (our co-sponsors), was one of the best attended of their entire series. Here are some impressions and conversations of that week.

...With exquisite high notes and gentle lyricism, her sense for the work lit up (pardon the pun) Britten's *Les Illuminations* (David Baker, Edmonton Journal).

"...Good morning, Ms Wiens. Can we get you anything for your hotel kitchen, any special food, coffee? ....Oh, please don't worry. I've already bought milk and bread from the store so I've settled in wonderfully, thank you."

"...Ms Wiens, how do you know what to say to a student who has just sung for you in a master class? How do you know what it is they need?.....If you love people, if you love music, you will know what to say, you will know what they need to hear."

"...It is going to be so much easier to teach my voice students now that they have heard Edith Wiens communicate the meaning of a song."

"...You know, when Rudolf Jansen plays with Edith Wiens, he is such an *equal* partner, I've never seen an accompanist given such recognition by a singer before..."

"...when they finished [Richard Strauss'] 'Wiegenlied' I didn't want to break the spell, I didn't want to BREATHE..."

"...when Edith sings 'If you only had a moustache' I like to put a false moustache in my pocket before I begin to play, and then take it and put it on just as she's turning around to point a finger at me, you know, the part where she sings 'Because he was jilted, you know.' It breaks her up every time, but then CBC was recording this concert, so I had to behave myself..."

People who knew Edith Wiens from her years in Winnipeg or Vancouver - and there were many - greeted her, and were received, as an old friend; those who had never met her before felt as if they had just become a friend. Her charm and sincerity left no-one unmoved.

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...when they finished [Richard Strauss']  
"Wiegenlied" I didn't want to break the spell, I didn't want to BREATHE..."

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Edith Wiens



# 25th Anniversary Celebration of the U of A Concert Choir

1995 marks the 25th Anniversary of the formation of the U of A Concert Choir. In recognition of this milestone, the current members of the ensemble are planning a weekend reunion for March 1995.

Activities being planned include a closing performance by attending Alumni, under the direction of former Concert Choir conductors. We're hoping the weekend will be an enjoyable time for renewing old acquaintances, reliving past memories and sharing a rewarding choral experience. So, watch for more detailed information concerning the date, specific activities and schedule in the September-October issue of **In Tune**.

If you have any information that would help us to contact any former choir members, or if you wish to be sure your name appears on the mailing list for the reunion, please contact us at the Department of Music. Written correspondence should be addressed to "Concert Choir Reunion Committee"; personal inquiries can be directed to Dr. Debra Cairns Ollikkala at 492-2384 or 492-3263. We hope to

be able to contact all Concert Choir alumni and would welcome any assistance you could provide.

We hope to see you at the U of A in March 1995 for this choral celebration.

## Hello Class of 1992!

Well, I decided that it was high time that I finally started acting out my "Class Representative" duties.

This short letter is to bring you greetings and to ask you for information. Although I have talked to many of you since graduation, I am anxious to hear from all of you, and to hear about what new endeavours we have all embarked upon. I will be publishing a short newsletter, so we can update each other and keep in touch.

So your task is an easy one. Just write me a short note and say what you have been doing (musically and non-musically). If you know of news of other classmates, pass that along too, in case I don't receive anything from them.

I would like to hear back from all of you within a few months. Please take a moment to take part in this - it will be interesting to know what all of us are doing presently.

Until the end of April 1, I may be reached at:

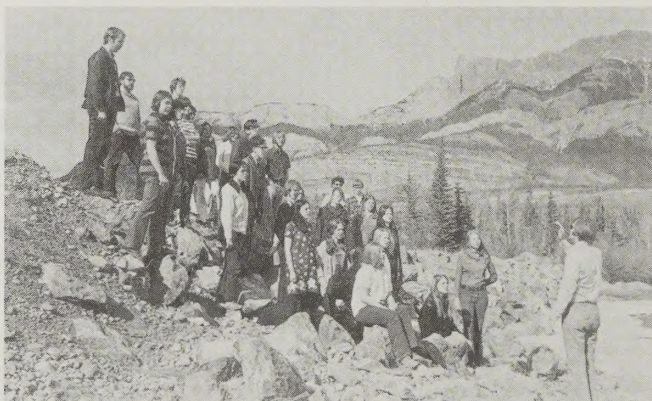
#407, 3464  
Hutchinson Street  
Montreal, Quebec  
H2X 2G6

Or, if you would prefer to give me a quick call: (514) 281-9653.

During the summer or any other time, I can always be reached through:

59 Spruce Avenue  
Sherwood Park, Alberta  
T8A 2B7

Thanks,  
*Tammy- Jo Mortensen*



A typical Concert Choir rehearsal in the 1970s.

If you would like space in **In Tune** to contact a particular music group, call 492-0601 for more information.



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# Student and Alumni Activities

**Lillian Buckler** (MMus 1984) currently maintains a busy studio in her home in River Heights, Winnipeg, Manitoba, as well as teaching courses in piano and theory for the Preparatory Studies Division of the School of Music. She has had extensive experience in working with children. Earlier professional experience includes her years as Secretary and Founding Member of the Yukon Arts Council, pianist for Whitecourt Drama Club productions, and producer of the classical music program 'Sinfonia' for CJSR Radio in Edmonton. **John Nagy** (BMus 1979, BEd 1983) is living in Brisbane, Australia, and playing with the Brisbane Symphonic Band. He also freelances as a jazz musician. As an employee of the Department of Education, John teaches instrumental music to primary and secondary students, as well as conducting concert and stage bands in the Brisbane North region.

**Lauressa Pawlowski** (BMus 1986) has graduated with a Masters of Music in voice at Indiana University in Bloomington, Indiana, 1993. **James Pfeiffer** (BMus 1983) has been director of Worship Arts at St. Andrews Episcopal Church in Kansas City, Missouri since September 1993.

**Gillian Sanderson** (MMus 1980) is teaching music history at Malaspina College, Duncan, as well as working as a counselor and music therapist with handicapped people and private clients. **Judith Sills** (BMus 1968) has been recently appointed Elementary Music Consultant for Edmonton

Public Schools. She has been a music specialist with Edmonton Public Schools for 25 years. A well known clinician across Canada, Ms. Sills is currently National President of Music for Children - Carl Orff Canada.

**The University of Alberta Madrigal Singers** participated in the annual Christmas Radiothon in December. Co-sponsored by the Edmonton Christmas Bureau and CBC, this year's Radiothon raised around \$80,000 for various support projects. April 29-30 are the dates of the 5th University Choir Festival in Lethbridge, featuring the chamber choirs from the University of Calgary and Lethbridge as well as the Madrigal Singers. This year's guest conductor is Dr William Baerg of Concord College in Winnipeg. The Madrigal Singers have been invited to perform at the Association of Canadian Choral Conductors' biennial Podium '94 conference in Saskatoon, May 19-22. The choir will be premiering a CBC-commissioned work by U of A lecturer Garth Hobden, as part of a CBC broadcast-concert featuring university chamber choirs from the three prairie provinces.

**The University of Alberta Saxophone Quartet** will be featured at the Region 9 Conference of the North American Saxophone Alliance, held from February 10-13 in Winnipeg, Manitoba. The Conference, hosted by Professor Ross Ingstrup and the University of Manitoba will present

masterclasses, solo and ensemble performances and a concert with the Winnipeg Symphony Orchestra featuring French saxophonist Jean-Marie Londeix. University of Alberta saxophonists Rosemarie Siever, Derek Tuba and William Street will join Monsieur Londeix for performances with the *Ensemble International de Saxophones*, which is composed of former students of the Bordeaux (France) Conservatory of Music.

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**The Madrigal Singers** will be presenting their annual fundraising Dinner Concert on **Saturday, March 12** in the Wedgewood Room of the Hotel Macdonald. The evening's entertainment features the talents of individual choir members during the dinner hour, followed by a post-dinner mini-concert by the choir. The choir is raising funds for a planned European tour in the spring of 1995. Tickets are \$55, with half of the ticket price designated as a tax-deductible donation to the choir. Tickets are available from choir members and from the Department of Music office, 492-0601.

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## New Music Concert

A recital of recent works by student composers at the University of Alberta.  
**March 16, 1994, beginning at 8 pm in Convocation Hall.**



## Faculty Activities

**Violet Archer** has received The Twentieth Century Award for Achievement by the International Biographical Centre - this award cannot be repeated for another hundred years. She has also been nominated as an International Woman of the Year for 1993/94 by the International Biographical Centre. A new composition by **Howard Bashaw** was recorded at The Banff Centre for the Arts this past January. Commissioned through the Canada Council by guitarist Tatjana Kukoc (Cologne) and bassist Niek de Groot (Amsterdam), the work is for live guitar with five recorded guitar tracks and live bass with five recorded bass tracks. The recording is scheduled for release in the summer of '94 on the *Al Segno* label in Cologne. With an underlying theme of multitrack guitar, the CD will also include *Electric Counterpoint* by Steve Reich (for 15 guitars; all recorded by Tatjana Kukoc), and *Mummychogs* by Stephen Funk Pearson (for four guitars; all recorded by Tatjana Kukoc). **Robert de Frece** presented a workshop entitled "Orff-Schulwerk: Music Education for the Whole Child" to 200 teachers in Seattle, Washington on January 21 and 22. The workshop was sponsored by the Washington State Chapter of the American Orff-Schulwerk Association. **Marnie Giesbrecht** completed recordings of Canadian organ music for two compact discs to be released this spring. *Dancing Ice: Canadian Organ Music* includes G. Krapf's *Totentanz: Episodes and Fugue on a 17th*

*Century Folksong*; J. Kloppers' *Concerto for Organ, Strings and Tympany*; *Duet Suite: From the Memoirs of a Canadian Organist*; and B. Cabena *Variations on an Original Theme for Organ Duet*. The duets were recorded with Joachim Segger, Associate Professor of Music, The King's University College, DMus candidate, U of A. The second compact disc is for the Edmonton Composers' Concert Society, which will be released in time for the third Edmonton New Music Festival in May. Dr Giesbrecht recorded *Five Preludes for Organ* by R. Hannah and *Christ lag in Todesbanden* by Reinhard Berg. Both discs are recorded and produced by the Arktos Recording company. In January, **Alan Ord** performed as guest artist with the Edmonton Symphony Orchestra. He sang "The Catalogue Aria" from *Don Giovanni* by Mozart and "Per questa bella mano", a concert aria for bass and string bass (Jan Urke) also by Mozart. In addition, he also sang the aria "Il lacerato spirito" from *Simon Boccanegra* by Verdi. During a sabbatical trip to several European choral centres this fall, **Leonard Ratzlaff** joined the Stuttgart Kammerchor conducted by Frieder Bernius in several performances of Brahms' *Ein deutsches Requiem*. In January, Ratzlaff travelled to New York as a member of the Robert Shaw Festival Singers for a performance of the Britten *War Requiem*, under Shaw's direction, at Carnegie Hall. **Harold Wiens** gave recitals in Three

Hills and Grande Prairie in February and will be adjudicating in Lac St. Anne in March.

Congratulations to **Dr Debra Cairns Olikkala**, **Dr Stéphane Lemelin** and **Dr Marnie Giesbrecht** who have been promoted to Associate Professor, and to **Dr Michael Roeder** who has been promoted to Full Professor.

**Scott Whetham**, tuba, will be performing on Thursday, March 31, 8:00pm at Muttart Hall, Alberta College. Free Admission.

Many of our staff, students, and graduates teach at Alberta College and will present many recitals and concerts throughout March and April. Call Alberta College Conservatory of Music at 425-7401 for details.



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## Visiting Artist: John Lowry, violin

Calgary-based violinist John Lowry will join forces with University harpsichordist Richard Troeger to present a recital of works by J.S. Bach in Convocation Hall, Wednesday, April 6, at 8:00 pm.

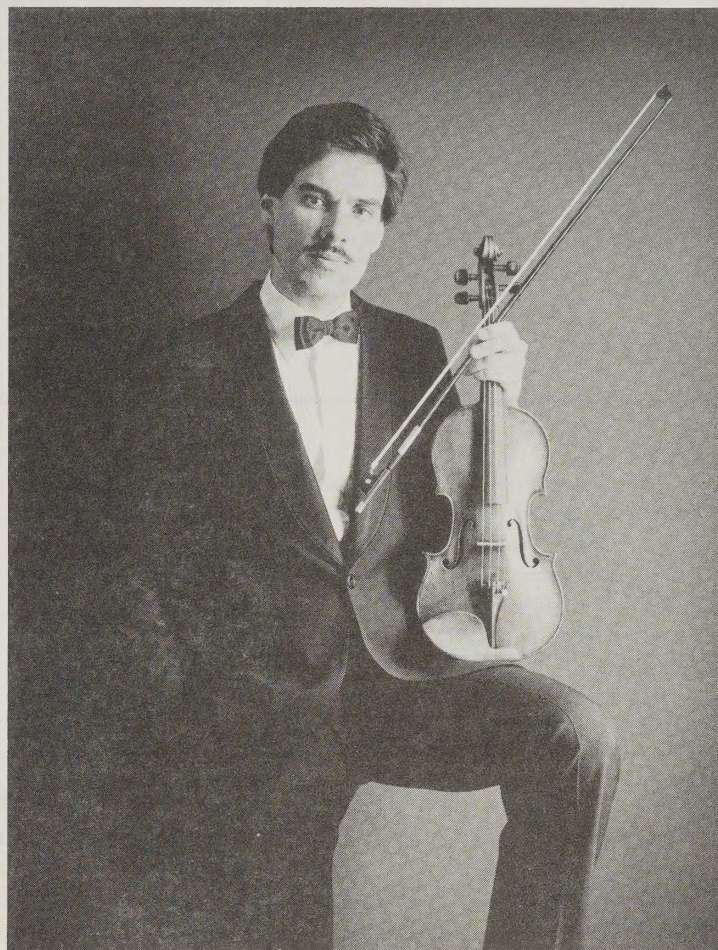
The program will include two Sonatas, in G Major and B Minor for Violin and Harpsichord. The harpsichord part in these works is a fully written-out obbligato rather than the more usual continuo support in which the player improvises an accompaniment on a bass line. Thus, the harpsichord is a full partner to the violin line; and in fact, the G major Sonata includes a movement for harpsichord solo. These pieces are among the first in which the keyboard is given an obbligato role.

Also on the program is the Partita in B Minor for solo violin. Just as Bach enlarged the keyboard role in the Sonatas for Violin and Harpsichord, he performed an equal *tour de force* in writing six solo works

for the violin with no accompaniment at all. These works, of which the B Minor Partita is one, manage to suggest polyphony to such a degree that the composer would often play them at the keyboard, adding in full the parts that the violin writing implies. (Bach's Sonata in D Minor for keyboard is, in fact, an arrangement of the Sonata in A Minor for solo violin.)

As a lyrical contrast to the dramatic B Minor Violin Partita, Richard Troeger will perform the Partita in B Flat Major. This is a singing and brilliant work that is at home on any keyboard -- harpsichord, clavichord, or piano.

Violinist John Lowry is Associate Concertmaster of the Calgary Philharmonic; from 1988-93 he led the Kensington Sinfonia, a Calgary-based chamber orchestra which was frequently heard on local and national CBC Radio. He has performed extensively as a solo and ensemble musician, and has taught at the University of Manitoba, University of Lowell, Mass., and the Courtenay Youth Music Centre.



John Lowry

Richard Troeger has taught at the University of Alberta since 1989, beginning here as a Canada Research Fellow. A performer on the harpsichord, clavichord, and fortepiano, he is also a scholar of Baroque and Classical performance practices, and is currently writing a book on instrumental articulation from the seventeenth to the early nineteenth century.



Richard Troeger



# March 1994

## Department of Music Events

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
		1	2	3	4 8 pm Opera Performance Con Hall	5 8 pm Opera Performance Con Hall
6	7	8 8 pm Orchestral Winds Concert Con Hall	9	10	11	12
13 2 pm Faculty Recital: Tanya Prochazka, cello and Stéphane Lemelin, piano Con Hall 8 pm Academy Strings Concert Con Hall	14	15 8 pm Faculty Recital: Jonathan Craig, viola Con Hall	16 12:10 pm Noon- Hour Organ Recital, Con Hall 8 pm Student Composers' Concert, Con Hall	17	18	19
20 4 pm Camerata Singers Concert Con Hall 8 pm Faculty Recital: Helmut Brauss, piano Con Hall	21 8 pm Master of Music Recital: Raj Nigam, percussion Con Hall	22	23 8 pm Symphonic Wind Ensemble Concert, Concert Band and Edmonton Wind Sinfonia, Con Hall	24	25 8 pm Concert Choir Concert Con Hall	26
27 8 pm Stage Bands I & II Concert John L Haar Theatre, Jasper Place Campus, Grant MacEwan Community College	28	29 8 pm Master of Music Recital: Greg Caisley, piano Muttart Hall	30 5:30 pm and 8 pm Chamber Music Concerts Con Hall	31 8 pm Faculty Recital: Scott Whetham, tuba Muttart Hall Alberta College		



# April 1994

## Department of Music Events

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<i>Events are subject to change without further notice</i> <i>For information, please contact the Department of Music,</i> <i>Fine Arts Building 3-82. Telephone: 492-0601</i>					<b>1</b> Good Friday	<b>2</b>
<b>3</b>	<b>4</b> Easter Monday	<b>5</b> 8 pm Concert Band Concert Con Hall	<b>6</b> 8 pm Visiting Artist Recital: John Lowry, violin Con Hall	<b>7</b> 8:30 pm Doctor of Music Recital: Milton Schlosser, piano Con Hall	<b>8</b> 8 pm Madrigal Singers Concert Con Hall	<b>9</b> 8 pm Master of Music Recital: Brent Pierce, Composition Con Hall
<b>10</b> 8 pm University Symphony Orchestra Concert Con Hall	<b>11</b> 8 pm Stage Bands I & II Concert Con Hall	<b>12</b>	<b>13</b>	<b>14</b> 8 pm Master of Music Recital: Michael Coderre, composition Con Hall	<b>15</b>	<b>16</b>
<b>17</b> 8 pm Master of Music Recital: Kathleen Neudorf, soprano Con Hall	<b>18</b>	<b>19</b> 8 pm Doctor of Music Recital: Roger Admiral, piano, Con Hall	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>
<b>24</b>	<b>25</b> 8 pm Doctor of Music Recital: Joachim Segger, piano, Con Hall	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>



## Visiting Distinguished Professor and Conductor: Eugene Corporon



Eugene Corporon has been a pre-eminent world figure in wind-band conducting for over 20 years. Beginning his university teaching career at the University of Wisconsin, he subsequently moved to the University of Northern Colorado, Michigan

State University and, in 1987 to the University of Cincinnati College-Conservatory of Music.

In all of these positions, the ensembles with which he worked gained national and international recognition, being sought out for guest appearances at prominent music conferences and music schools throughout the United States and Japan.

In his present position, Professor Corporon has instituted the CCM Wind Symphony recording project, which has since 1989 added nine new discs to the eleven he had recorded with various bands prior to that time. A very important aspect of his work has always been the commissioning and performance of new works for band, and he takes great satisfaction in having given over 20 new works for band their first

performance. Many of these are included on his recordings.

In all of his positions, Professor Corporon has had a major responsibility for the teaching of conducting, usually at the graduate level. At Cincinnati he presides over substantial masters and doctoral programs in wind band conducting. This interest in the development of young conductors has also led him to initiate short-term conducting institutes, usually in the summers, first at Michigan State and now at Cincinnati. In these two-week intensive courses, other prominent guest conductors join with him to explore the many aspects of conductor preparation, ranging from spiritual to the pedantically technical. A valuable feature of these unique ensembles is to serve as a practical vehicle for the participants to practice what they are learning.

Professor Corporon is co-editor of two standard reference catalogues, *Wind Ensemble/Band Repertoire* (1984) and *Wind Ensemble Literature* (1975). He is also the co-host with Barry Green on the videotape *The Inner Game of Music*, which focuses on overcoming mental obstacles and achieving one's full potential as a performer.

*The Inner Game* will form one of the components of Professor Corporon's visit to the University of Alberta. He will offer two sessions, one on the general theory of *The Inner Game* (Fine Arts Room 1-23, 3:00pm, Monday, March 14) and

another, specifically designed for conductors entitled, *The Inner Game of Rehearsals* (Fine Arts Room 1-23, 7:30pm Tuesday, March 22). Conductors (and others with a performance interest) from the community at large are urged to join us.

Then, of course, the University's Symphonic Wind Ensemble and Concert Band will profit from rehearsals with Professor Corporon, culminating a concert in Convocation Hall on Wednesday, March 23 at 8:00 pm. He will also visit the Department of Music's conducting classes.

Another large component of Professor Corporon's visit is to be an outreach program in which school bands from the area are able to take advantage of his presence here by visiting the University to have a rehearsal under his leadership. Also, while he is here, Professor Corporon will serve as adjudicator for the Northern Alberta Concert and Stage Band Festival, taking place at Festival Place in Sherwood Park on March 17-19.

For further information, and to confirm dates and times given here, contact Dr. Fordyce Pier in the Department of Music at 492-5571.



## Organists' News

Stefan Johannes Bleicher, distinguished organist from South Germany, performed a noon hour organ recital on February 16. As part of his visit to Edmonton, he also gave a masterclass on 15th and 16th Century South German organ music, taught the organ improvisation class and performed an evening recital as part of the Musica Festiva Series on February 18 in West End Christian Reformed Church. On March 16, the noon hour organ recital series will present German organist, Joachim Vogelsänger, from Düsseldorf, Germany. Mr. Vogelsänger will also be performing with the Trio Arcangelo Corelli on the Edmonton Chamber Music

Series on March 9. The final noon hour recital on April 6 will make use of a video screen so that audience members can see the performers. Performers will be members of the undergraduate and graduate organ class.

Fourth year Bachelor of Music Honors student Joachim Vette premiered the second movement of a work for Saxophone and Organ by Jacobus Kloppers on the February 2 noon hour recital. Charles Stolte, saxophonist, commissioned the three-movement work, Carolingian Temperaments; the entire piece will be premiered by the duo at the Edmonton New Music Festival in May 1994.

## Faculty Recital Series 1994-95

The Department of Music presents an annual series of recitals featuring our faculty performers. These recitals constitute a portion of the research being undertaken by these very talented individuals.

**Stéphane Lemelin, piano and Tanya Prochazka, cello**  
**March 13, 1994**  
*Beginning at 2 pm in Convocation Hall*

**Jonathan Craig, viola**  
**March 15, 1994**  
*Beginning at 8 pm in Convocation Hall*

**Helmut Brauss, piano**  
**March 20, 1994**  
*Beginning at 8 pm in Convocation Hall*

**Richard Troeger, harpsichord and John Lowry, violin**  
**April 6, 1994**  
*Beginning at 8 pm in Convocation Hall*

**Scott Whetham, tuba**  
**March 31, 1994**  
*Beginning at 8 pm in Muttart Hall, Alberta College*

## Scholarships and Awards

**Peter Lougheed Scholarship**  
Jennifer McAllister

**Richard Miller Bursary**  
Kathleen Neudorf,  
Karen Way-McClarty

**Shastri Indo-Canadian Institute Scholarship to attend its six week summer programme in India** Melinda Cooke

**Johann Strauss Scholarship Awards for Advanced Study of Music in Austria**  
(1994) Esther Chu  
(1993) Roger Admiral, Trevor Brandenburg, Scott Godin, Corey Hamm, Kathleen Lotz, Kim Mattice-Wanat

## Community Events

**Richard Eaton Singers,**  
March 18 and 19, 8 pm,  
*Bach Mass in B Minor,*  
All Saints' Anglican Cathedral, 10039-103 Street. All seats \$20. 473-3737 for more information.

**ARMTA and Alberta College present Seymour Bernstein, April 7 and 10, *With Your Own Two Hands: Self Discovery Through Music.*** Tickets: \$10/adult, \$7/student/senior. Contact Alberta College Music Office at 425-7401 for details.

**Madrigal Singers**  
Lunchtime Concert at Muttart Hall, Alberta College, Tuesday, April 12 at 12:10pm. Free Admission. Sponsored by CBC.

**Sunday at 3 Organ Recital Series: Sharon Becksted and Robin King,** Sunday, May 1, 3 pm, Robertson-Wesley United Church, 10209-123 Street. Call 488-5209 for more information.

**The Edmonton Youth Orchestra** will present concerts at 3 pm on May 15 and 29 in Convocation Hall. \$7.00 Adults, \$5.00 seniors and students. Call 436-7932



# Ethnomusicology News

**Regula Burckhardt Qureshi, Marsha Padfield, Michelle Bozynski, Kenneth Chen and Brian Cherwick** each presented a paper at the 1993 Canadian Society for Musical Traditions/La Société canadienne pour les traditions musicales Conference which was held at the University of Ottawa from November 12-14, 1993. **Qureshi and Cherwick** also conducted workshops on the South Asian sarangi and the Ukrainian tsymbaly, respectively. **Anthony Olmsted** attended the University of Calgary First Graduate Interdisciplinary Conference at Kananaskis on November 15, 1993 where he read a paper on the *Vulnerability of Traditional Musics under the Canadian Copyright Act and International Convention*. His paper was subsequently selected for publication in the forthcoming Conference Proceedings.

**Regula Qureshi** was in Bombay as one of three international scholars who were invited to speak at a seminar on The Future of Sarangi. The seminar was jointly organized by the Sangeet Research Academy and the Indian Ministry of Culture. It brought together music organizers, musicians, patrons, critics and scholars from all across India. **Qureshi** also videotaped the event for the Archives and Research Center for Ethnomusicology in New Delhi and for the University of Alberta Institute of Ethnomusicology Archives.

Edmonton connoisseurs of Indian music were treated to an

outstanding performance at the World Music Concert: Indian Music and the Eloquence of a New Generation by **Shujaat Husain**, sitar, and **Mohammad Akram Khan**, tabla, at Convocation Hall on January 30. The participation of these highly acclaimed Indian musicians at this inaugural concert of the University's 1994 International Week was made possible by the Shastri Indo-Canadian Institute and the Department of Music.

**ETHNOS** is resuming its meetings this term. Persons interested in an interdisciplinary exchange of ideas on or illuminating study of music as culture may contact **Kenneth Chen** at the Department of Music or by telephone at 492-3908.

Submitted by Kenneth Chen

## Visiting Lecturer

*Christopher Orlo Lewis  
Memorial Lecture*

**Friday, March 4, Room 2-34  
Fine Arts Building, 3 pm**

Harold Powers is Professor of Musicology at Princeton University. His talk is entitled "Music as Text"; it is a discussion of music being "read" (sc. interpreted) as prose text and prose text being "read" (sc. illustrated) in music. Instances include recent critical interpretations of instrumental music by Mozart and Beethoven and music written to illustrate

Renaissance modal theory; the talk will conclude with a discussion of textbook description and performative realization in the North Indian raga Asavari.

Harold Powers, who holds degrees in piano performance from Syracuse and in composition and musicology from Princeton, also studied music in India for four years. He has published in three widely divergent fields - Italian opera, relationships between theory and compositional practice in European music, and Indian music, including comparative studies of the musics of neighbouring areas. Among his many articles are the encyclopedic and highly praised "Mode" and "India" in the *New Grove Dictionary of Music and Musicians*. Published more recently were " 'La solita forma' and 'The uses of convention' " on Verdi and a book on Puccini's last opera "Turandot" with William Ashbrook, as well as new essays regarding theory/practice relationships in Indian music and in Renaissance polyphony. In 1990 Professor Powers addressed a plenary session at the joint meeting of the American Musicological Society, the Society for Music Theory, and the Society for Ethnomusicology. He recently gave the keynote lecture at a meeting of the German Society for Musicology, and in February he opened a musicological meeting in Indian sponsored by the Sangeet Natak Akademi.



# Society for Talent Education: Edmonton Suzuki String Institute

Many times in past years you may have heard the strains of "Twinkle Twinkle Little Star" wafting from Convocation Hall on a Sunday afternoon. Or perhaps in the Fine Arts Building this past July you may have stumbled over some very small musicians with even smaller instruments. These students were attending the Edmonton Suzuki String Institute; a week-long workshop featuring an international faculty of string teachers which was organized by the Society for Talent Education and hosted by the University of Alberta.

The Society for Talent Education (Edmonton) was founded in the fall of 1965 with two Suzuki violin teachers from Japan and about 60 students. A Suzuki cello section was added in 1968, followed by the viola section in 1980 and double bass



Left: Weekly group lessons provide a pleasant social environment for the children to work on the skills they are studying in their private lessons. Often they get to study with a teacher other than their own private instructor during these groups.

in 1986. The school now has 15 teachers and approximately 225 students ranging in age from three years old to young adults. As well, in 1986 the Society began operating Canada's first government-approved Suzuki Kindergarten. In 1990 the Society received approval from the Department of Education to operate the Suzuki Elementary School which presently offers grades 1-4.

Institutes for teachers and students both locally and from all across Canada. In conjunction with its 20th anniversary celebrations, the Society hosted the very successful 1985 International Suzuki Conference in cooperation with the University of Alberta. Large group concerts at Christmas and in the spring, a gala graduation concert in March and many smaller solo recitals are also an important part of the Society's yearly calendar. Many of these events have been possible thanks to the generous hospitality of the University of Alberta's Department of Music.

Submitted by Elizabeth Jones-Cherwick

In addition to providing individual and group lessons throughout the year, the Society also organizes Suzuki Workshops and

Below: Children of all ages meet to play and perform together. The natural motivation this provides for both the younger and older students is a key aspect of Suzuki philosophy.





# University of Alberta Mixed Chorus

## 50th Anniversary, 1994

On March 4 and 5, the University of Alberta Mixed Chorus, under the direction of Robert de Frece, will present its 50th anniversary concerts in the Myer Horowitz Theatre in the Students' Union Building at the U of A. On Saturday, March 5, alumni will enjoy a rehearsal with past UAMC conductors, a banquet, and the evening concert followed by a reception. On Sunday, they will say their farewells at a brunch in the Lister Hall Banquet Room on the U of A campus.

The University of Alberta Mixed Chorus was founded in 1944 under the direction of Gordon Clark, a medical student. In 1947, Professor Richard S. Eaton, Chair of the Department of Music, began an association with the chorus that was to last 21 years. Under his direction, the Mixed Chorus developed into a loyal and cohesive unit. When graduating students begged "the Boss" to form a choir they could join after leaving the university, Professor Eaton formed the University Singers, since renamed the Richard Eaton Singers in his honour.

In January of 1968, Professor Eaton's long association with the Chorus came to an end when he suddenly passed away while on leave. James Whittle, Department of Music Librarian, conducted the UAMC in 1968, 69 and 71. Dr David Stocker, Professor of Choral Music and founder of the U of A Concert Choir, led the Chorus during 1970.

In 1971, the second-longest association with the Chorus began as Dr R E Stephens, Professor of Music Education at the University of Alberta, assumed the position of Conductor of the UAMC. His 15 years with the chorus were interrupted only briefly by a sabbatical leave in 1979, when the Chorus was conducted by Merrill Flewelling.

The present UAMC conductor, Robert de Frece, sang in the Chorus from 1967 to 1971 and served on the executive in 1968-69. Dr de Frece has directed the chorus since 1986. In 1988, he formed the Faculty of Education Handbell Ringers, which performs and tours with the Mixed Chorus.

Members of the chorus are from many parts of the world and represent almost every faculty and school on the U of A campus. During the academic year, members rehearse four hours each week. Each year,

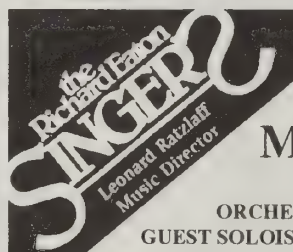
old friendships are rekindled and new ones formed. Throughout its history, the Chorus has toured each spring, taking its music to many communities in Alberta, Saskatchewan, British Columbia, the Northwest Territories and the Northwestern United States.

For many past Chorus members, singing in the UAMC is one of their fondest memories of their years at the University of Alberta. Some Chorus alumni have gone on to distinguished careers as conductors. Others have maintained a life-long love of singing and are members of church and community choirs in communities that span the globe. The University of Alberta Mixed Chorus holds an important place in the choral history of Western Canada. Its contribution has been felt around the world, and the 50th Anniversary concerts represent a formal celebration of that achievement.

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Continuing Our 43rd Season

## BACH

### Mass in B minor BWV 232

Leonard Ratzlaff Conductor

ORCHESTRA: Norman Nelson *Concertmaster*

GUEST SOLOISTS: Linda Perillo *Soprano*; James Fast *Tenor*  
Rosemarie Vanderhooft *Contralto*; Gary Relyea *Bass*

Media Sponsor: CKUA AM-FM

Friday, March 18 and Saturday, March 19, 1994, 8 p.m.

All Saints' Anglican Cathedral, Edmonton

TICKETS: All Seats \$20. ADVANCE TICKETS: Archer's Audio Bookstore;  
Aspen Books; The Gramophone; Oliver Music; U of A Dept. of Music office



# New Music Festival

Three years ago it seemed unlikely but, indeed, the Edmonton New Music Festival, organized by the Edmonton Composers' Society, survived and continues to provide contact with what has not been very popular in the last fifty years - music by composers most of whom are, unfortunately, alive. The third Festival, whose program consists of fourteen concerts, is scheduled between April 30 and May 8, 1994.

Needless to say, CBC Radio involvement, along with ongoing support of the Alberta Foundation for the Arts, the Winspear Fund, the Edmonton Community Foundation, the City of Edmonton and the U of A Department of Music, was crucial in establishing a solid organizational base for further development of the festival.

It is noteworthy that this year, apart from recording ten concerts, the CBC is entirely sponsoring two recitals featuring violinist Rivka Golani and accordionist Joseph Petric.

At the request of the Toronto CBC producer David Jaeger, Rivka Golani will perform with percussionists Trevor Brandeburo and Rajat Nigam of the Hammerhead Consort. Her recital will include works by Canadian and foreign composers. The Toronto-based Golani has also been invited to give a master class and coach a new music interpretation workshop for student performers, who will present works by

young composers pursuing their degrees at the Department of Music.

Joseph Petric, an artist who has recorded seven CD's to date, will play a fascinating mixture of contemporary Canadian compositions for accordion alone and accordion with tape. In Europe and Japan, new music for accordion has already become a part of a "standard" new music scene, whereas in North America a lot needs to be done in that respect. Therefore, Joseph Petric's commitment to the new accordion repertoire is admirable.

In general, artists from outside our Province make up a large part of the third Festival. The Edmonton audience will have a chance to hear Lawrence Cherney and The Canadian Trio of Toronto, Diana McIntosh of Winnipeg and New Works Calgary.

Local artists will also be well-represented. Edmonton's new music heroes, The Hammerhead Consort, are going to perform a program of works written especially for them by Ron Hannah, Allan Gilliland, Brent Violini-Pierce and David Scott, as well as music by two Quebecers André Matton and Denis Dion, winner of the Pierre Boulez Composers Competition in 1991. Separate concerts and recitals will be given by such excellent soloists and groups as Roger Admiral (works by Howard Bashaw, Brian Cherney, Brian Ferneyhough,



Joseph Petric

Scott Godin and David Scott), Capital brass with Da Camera Singers (works by Violet Archer, Stephen Chatman, Ron Hannah, Elizabeth Raum, and Harry Sommers) and The Madera Quintet (works by Gordon Nicholson, Harry Freedman and Michel-Georges Bregent). All in all, dozens of works, many of them world or Canadian premieres, will be presented during a week-long festival.

For information on the festival and concerts, please write or call:

Edmonton Composers' Concert Society, P.O. Box 1754,  
Edmonton, AB T5J 2P1  
Tel: 430-8864 or 434-4521.

Submitted by Piotr Grella-Mozejko



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# Program Previews

Friday & Saturday, at 8 pm  
March 4 & 5, 1994  
Convocation Hall

**Mozart Opera Gala:** fully staged scenes from *The Magic Flute*, *Così fan tutte*, and Act II from *The Marriage of Figaro*.  
**Alan Ord**, director. Performers are students from Opera Workshop  
Admission: \$5/adult, \$3/student/senior

Tuesday, at 8 pm  
March 8, 1994  
Convocation Hall

**Orchestral Winds Concert.** Fordyce Pier, director.  
Program will include works by Morawetz, Husa and others.  
Admission: \$5/adult, \$3/student/senior

Sunday, at 2 pm  
March 13, 1994  
Convocation Hall

**Faculty Recital:** Tanya Prochazka, cello, and Stéphane Lemelin, piano. Program will include works by Mendelssohn, J S Bach and Saint-Saëns. Admission: \$7/adult, \$5/student/senior

Sunday, at 8 pm  
March 13, 1994  
Convocation Hall

**Academy Strings Concert with soloist Jonathan Craig**, viola.  
**Norman Nelson**, director. Program will include works by Telemann, Hindemith, Lars-Erik Larsson and Bartók. Admission: \$5/adult, \$3/student/senior

Tuesday, at 8 pm  
March 15, 1994  
Convocation Hall

**Faculty Recital:** Jonathan Craig, viola, with Marijka Roos, piano, and Joowon Kim, cello. Program will include works by Mozart, J S Bach, Britten and Brahms. Admission: \$7/adult, \$5/student/senior

Wednesday, at 12:10 pm  
March 16, 1994  
Convocation Hall

**Noon-Hour Organ Recital Series** will present German organist, Joachim Vogelsänger from Düsseldorf, Germany. Program: TBA  
Free admission.

Wednesday, at 8 pm  
March 16, 1994  
Convocation Hall

**Student Composers' Concert.** A recital of recent works by student composers at the University of Alberta.  
Free admission

Sunday, at 4 pm  
March 20, 1994  
Convocation Hall

**The University of Alberta Camerata Singers.** László Nemes and Joy Anne Murphy, conductors. Program will include works by Haydn, Mendelssohn, Raminsh, Reger and Vivaldi. Free admission

Sunday, at 8 pm  
March 20, 1994  
Convocation Hall

**Faculty Recital:** Helmut Brauss, piano. Program will include works by Mozart, Reger and Schubert.  
Admission: \$7/adult, \$5/student/senior

Monday, at 8 pm  
March 21, 1994  
Convocation Hall

**Master of Music Recital:** Raj Nigam, percussion. Program will include works by Milhaud, Bach, Colgrass and others. Admission: Non-perishable goods for the Edmonton Food Bank.

Wednesday, at 8 pm  
March 23, 1994  
Convocation Hall

**Guest conductor Eugene Corporon** in a concert featuring the University of Alberta Concert Band and Symphonic Wind Ensemble and the Edmonton Wind Sinfonia. Program will include works by Holst, Tull and Gregson. Admission: \$5/adult, \$3/student/senior



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## Program Previews continued

**Friday, at 8 pm**  
**March 25, 1994**  
Convocation Hall

**The University of Alberta Concert Choir Concert.** Debra Cairns Ollikkala, director. Program will include works by Schütz, Palestrina, Mendelssohn, Fauré, Hahn and R Murray Schafer. Admission: \$5/adult, \$3/student/senior

**Sunday, at 8 pm**  
**March 27, 1994**  
John L Haar Theatre  
Grant MacEwan Community College, Jasper Place

**Stage Bands I & II Concert.**  
Neil Corlett and Alan Gilliland, conductors.  
Program: TBA  
Admission: \$5/adult, \$3/adult/student

**Tuesday, at 8 pm**  
**March 29, 1994**  
Muttart Hall,  
Alberta College

**Master of Music Recital: Greg Caisley, piano**  
Candidate for the Master of Music degree in Applied Music.  
Program: TBA. Free admission.

**Wed., at 5:30 & 8 pm**  
**March 30, 1994**  
Convocation Hall

**Chamber Music Recital.**  
Performers are students from Music X39.  
Program: TBA. Free admission

**Thursday, at 8 pm**  
**March 31, 1994**  
Muttart Hall,  
Alberta College

**Faculty Recital: Scott Whetham, tuba.**  
Program: TBA.  
Free admission

**Tuesday, at 8 pm**  
**April 5, 1994**  
Convocation Hall

**The University of Alberta Concert Band Concert.** William H Street, conductor. Program will include works by Jenkins, Dohnányi, Tull and Cable. Admission: \$5/adult, \$3/student/senior

**Wednesday, at 12:10 pm**  
**April 6, 1994**  
Convocation Hall

**Noon-Hour Organ Recital.** Performers are members of the undergraduate and graduate organ class. Program: TBA. This recital is make use of a video screen so that audience members can see the performers. Free admission

**Wednesday, at 8 pm**  
**April 6, 1994**  
Convocation Hall

**Visiting Artist Series: John Lowry, violin with Richard Troeger, harpsichord.** A recital of works by J S Bach. Admission: \$7/adult, \$5/student/senior

**Thursday, at 8:30 pm**  
**April 7, 1994**  
Convocation Hall

**Doctor of Music Recital: Milton Schlosser, piano**  
Candidate for the Doctor of Music. Program will include works by Beethoven and Rzewski. Free admission

**Friday, at 8 pm**  
**April 8, 1994**  
Convocation Hall

**The University of Alberta Madrigal Singers Concert.** Leonard Ratzlaff, conductor. *The Four Seasons* featuring music by Schütz, Britten, Tormis, Rutter and Chatman. Admission: \$5/adult, \$3/student/senior

**Saturday, at 8 pm**  
**April 9, 1994**  
Convocation Hall

**Master of Music Recital: Brent V Pierce.** Candidate for the Master of Music degree in Composition. Works will be performed by Concordia College Choir, Hammerhead Consort, Garneau String Quartet and others. Free admission



## Program Previews continued

Sunday, at 8 pm  
April 10, 1994  
Convocation Hall

**The University Symphony Orchestra with soloist Tanya Wan Lim, piano. Norman Nelson, conductor.** Program will include works by Glinka and Tchaikovsky. Admission: \$5/adult, \$3/student/senior

Monday, at 8 pm  
April 11, 1994  
Convocation Hall

**Stage Bands I & II. Neil Corlett and Alan Gilliland, directors.** An evening of big band jazz. Program: TBA. Admission: \$5/adult, \$3/student/senior

Thursday, at 8 pm  
April 14, 1994  
Convocation Hall

**Master of Music Recital: Michael Coderre.** Candidate for the Master of Music degree in Composition. Free admission

Sunday, at 8 pm  
April 17, 1994  
Convocation Hall  
Free admission

**Master of Music Recital: Kathleen Neudorf, soprano.** Candidate for the Master of Music degree in Applied Music. Program will include works by Handel, Poulenc, Wolf and Schoenberg. Free admission

Tuesday, at 8 pm  
April 19, 1994  
Convocation Hall  
Free admission

**Doctor of Music Recital: Roger Admiral, piano.** Candidate for the Doctor of Music. Program will include works by Bartók, Bashaw, Debussy and Beethoven. Free admission

Monday, at 8 pm  
April 25, 1994  
Convocation Hall

**Doctor of Music Recital: Joachim Segger, piano.** Candidate for the Doctor of Music. Program will include works by Beethoven, Schumann and Fisher. Free admission

## General Concert Information

Unless otherwise noted, all concerts take place in Convocation Hall, Arts Building on the U of A campus. Wheelchair access is from the south-west side loading door of the Arts Building.

Although many of our events are presented free of charge, an admission fee is in effect for some concerts as indi-

cated in Program Previews. Advance tickets are available from the Music General Office, 3-82 Fine Arts Bldg., during office hours (9:50 am to noon and 1:00 to 4:30 pm Monday-Friday). In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

**Please note:** All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts, (after office hours a recorded message will inform you of any changes to our schedule).

## We Want to Hear from You!

*In Tune Words on Music* is sent to alumni and friends of the University of Alberta's Department of Music all over the world. Please send us information on your professional activities for publication in the next issue—a good way to network and keep in touch with your friends. Also, please send us your change of address if you move!

Send to: In Tune, Department of Music, University of Alberta  
3-82 Fine Arts Building, Edmonton, Alberta, Canada, T6G 2C9.